THE NATION'S PICTURES

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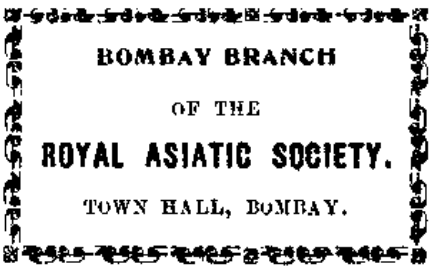

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THE NATION'S PICTURES.

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A SELECTION FROM THE FINEST MODERN PAINTINGS IN THE PUBLIC PICTURE GALLERIES OF GREAT BRITAIN REPRODUCED IN COLOUR

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THE NATION'S PICTURES.

FORTY years ago the pictures possessed by the nation at large consisted of little more than those in the National Gallery and the two kindred institutions in Edinburgh and Dublin; but to-day there is scarcely a town in the Empire which has not its National Gallery. True, it is termed a Municipal Gallery because it is controlled by the authorities of the particular municipality in which it exists, but to all intents and purposes it is a National Gallery, for the public are admitted to it without payment, students are permitted to study there, and it is supported, and additions made to it, in many instances out of public funds. While in London we have seen during the last few years the erection of an imposing structure devoted almost entirely to the exhibition of the works of British artists, the galleries established in Liverpool, Manchester, Glasgow, Sheffield, Birmingham, Leeds, and numerous other provincial cities have been continually advancing, and are now in many cases among the first attractions of their respective cities.

It is not practicable for the bulk of the people to make themselves acquainted with the treasured contents of all these institutions, spread, as they are, all over the country, and the present work is calculated to afford enlightenment in this direction by representing the chief pictures in the public galleries in Great Britain, not in black and white, but in colour, so that each may be as nearly as possible, except of course in point of size, a facsimile of the original painting.

The idea has been a considerable time in contemplation, and the experiments in colour have necessarily involved much time, perseverance, and expense. There are undoubtedly certain pictures in these public galleries which lend themselves more freely than others to reproduction in colour, but the present work is not confined to these, nor has the presentation of difficulties in the colour-effect deterred the publishers from embracing as wide a variety of work as possible.

The collection, indeed, may be taken as thoroughly representative of the best modern art of the country.

It is with satisfaction that the publishers are able to record the cordial acceptance of this publication by the various public galleries in London, and by the provincial galleries throughout the kingdom. It will be noticed as the work progresses, with what sagacity and judgment the latter collections have been formed and augmented from time to time, so that the works acquired for them entirely hold their own when placed side by side, as they will be in this publication, with those which belong to the great collection in the Tate Gallery, wherein, it must be remembered, are now gathered the pictures selected and purchased by the Council of the Royal Academy under the bequest of Sir Francis Chantrey.

The chief feature of the publication is, of course, the reproduction of the pictures *in colour*, which will admit of their being studied with greater advantage by the student, and will present them in a far more impressive and interesting form to the public. Many of the pictures, too, are now reproduced for the first time.

In each instance a brief descriptive note is given, which will serve to more fully interpret the work when necessary; the date of painting, the size of the original picture, the institutions at which it has been exhibited, and the manner in which it has been acquired, are also stated.

The publishers desire to offer their sincere acknowledgments of the assistance they have received from the governing authorities of the various institutions whose works they are reproducing, and for the facilities which have been readily and courteously afforded by the responsible officers of these institutions.

LIST OF PICTURES.

Artist.	Title.	Folio
Abbey, Edwin A., R.A.	"Oh, Mistress mine, where are you roaming?"	1
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Burgess, J. B., R.A.	A Spanish Beauty	20
Calderon, P. H., R.A.	Ruth and Naomi	8
Crofts, Ernest, R.A.	Wellington's March from Quatre Bras to Waterloo	26
East, Alfred, A.R.A.	Autumn	2
Etty, W., R.A.	"Youth at the Prow, and Pleasure at the Helm"	36
Faed, Thomas, R.A.	In Time of War	34
Forbes, Stanhope A., A.R.A.	The Lighthouse	14
Gow, Andrew C., R.A.	Cromwell at Dunbar	13
Greiffenhagen, Maurice	An Idyll	3
Herkomer, Hubert von, R.A.	Found	21
Hunt, Walter	The Dog in the Manger	30
Hunt, W. Holman	The Hireling Shepherd	28
" "	The Two Gentlemen of Verona: Valentine Rescuing Sylvia from Proteus	48
Hunter, Colin, A.R.A.	The Herring Market at Sea	15
" " "	Good-night to Skye	47
Israels, Josef	The Frugal Meal	31
Kemp-Welch, Lucy E.	Colt-Hunting in the New Forest	45
Landseer, Sir Edwin, R.A.	Peace	37
" " "	War	44
La Thangue, H. H., A.R.A.	The Man with the Scythe	46
Lawson, Cecil	August Moon	43
Leighton, Lord, P.R.A.	A Condottiere	41
Lucas, J. Seymour, R.A.	A Whip for Van Tromp	17
Mason, George H., A.R.A.	The Cast Shoe	40

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"O MISTRESS MINE, WHERE ARE YOU ROAMING?"

From the Picture by E. A. Abbey, R.A., in the Walker Art Gallery, Liverpool.

Size, 60 by 95 inches.

Exhibited at the Royal Academy, 1899, and purchased by the Corporation of Liverpool.

The picture is Florentine in costume, and shows a passionate lover addressing his reluctant ladylove, who endeavours to fly from him. It was the artist's chief contribution to the Academy of 1899, and he took for its title the first line of the well-known verse in Shakespeare's "Twelfth Night":—

"O Mistress mine, where are you roaming?
O stay and hear; your true love's coming,
That can sing both high and low:
Trip no further, pretty sweeting,
Journeys end in lovers meeting,
Every wise man's son doth know."

AUTUMN.

From the Painting by ALFRED EAST, A.R.A., in the City of Manchester Art Gallery.

Size, 40 by 60 inches.

Exhibited at the New Gallery in 1880, and purchased by the Corporation of Manchester.

This picture was painted in Scotland and is an example of work done out of doors, in contact throughout with Nature.

"The morning trembles o'er the sky
And unperceived unfolds the spreading day."

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AN IDYLL.

From the Painting by MAURICE GREIFFENHAGEN, in the Walker Art Gallery, Liverpool.

Size, 62 by 32 inches.

Exhibited at the Royal Academy, 1891, and purchased from the Liverpool Autumn Exhibition, 1891, by the Corporation of Liverpool.

Exhibited at the Guildhall, London, 1892.

A young shepherd is clasping in his arms the fair form of his beloved. The artist, it is said, first attained the face and expression of the girl, and then set himself to perfect the composition by graceful lines, and by such varied colouring as would serve to make yet more attractive the spectacle of the human emotion of the scene.

"And o'er the hills and far away,
Beyond their utmost purple rim,
Beyond the night, across the day,
Thro' all the world she followed him."

NAPOLEON ON BOARD THE 'BELLEROPHON.'

From the Painting by W. Q. ORCHARDSON, R.A., in the National Gallery of British Art.

Size, 65 by 98 inches.

Exhibited at the Royal Academy, 1880, and purchased by the President and Council of the Royal Academy under the terms of the Chantrey Bequest.

Napoleon, then but forty-six years of age, had voluntarily come on board the vessel to seek the hospitality of the British Nation, and was detained a prisoner. He stands on the quarter-deck, looking his last at the coast of France. His officers, Generals Bertrand, Lallemand, Montholon and Savary, Colonel Planet, Chirurgeon Maingant, Count Las Cases and his young son, stand a little way behind their Chief.

TWO STRINGS TO HER BOW.

From the Painting by JOHN PETTIE, R.A. in the Corporation Galleries, Glasgow.
Size, 32 by 47 inches.
Presented to the Corporation of Glasgow by SIR JOHN MUIR.
Exhibited at the Royal Academy, 1887.

In a country lane a young girl is approaching between two gallants, each of whom she holds by an arm; her step is light and gay, and her whole demeanour is in strong contrast to that of her companions, who would each prefer the absence of the other.

AT THE GOLDEN GATE.

From the Painting by VAL C. PRINSEP, R.A., in the Art Gallery of the City of Manchester.

Size, 53 by 47 inches.

Presented to the Art Gallery of the City of Manchester by W. A. TURNER, Esq., 1883.

Exhibited at the Royal Academy, 1882, and at the Guildhall, London, 1895.

The picture illustrates the parable of the wise and foolish virgins. The beautiful figure has arrived at the gate to find it shut; those with trimmed lamps have passed through; on the floor lies her own lamp, untrimmed.

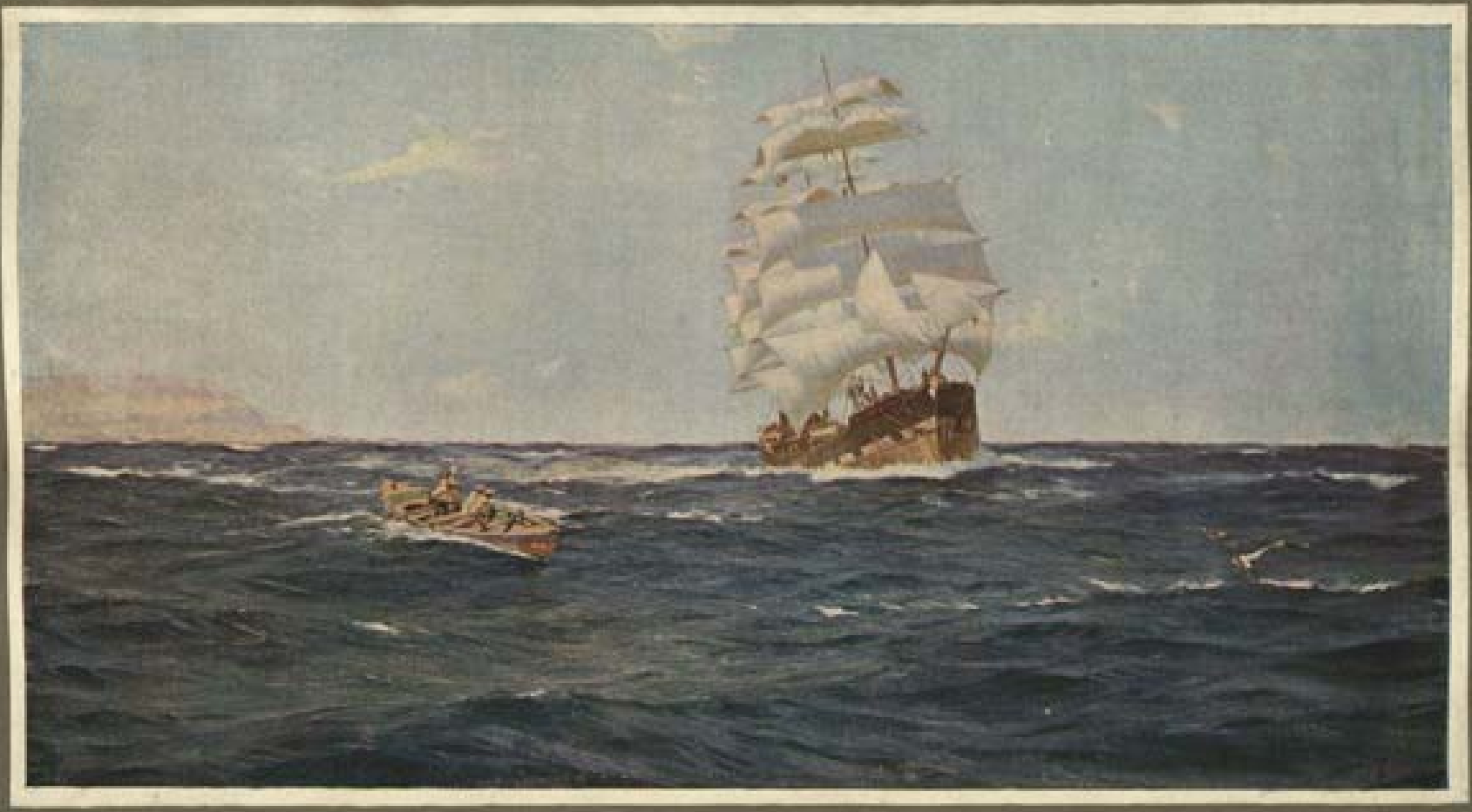
OFF VALPARAISO.

From the Painting by T. SOMERSCALES, in the National Gallery of British Art.

Size, 40 by 71 inches.

Exhibited at the Royal Academy, 1899, and purchased by the President and Council under the terms of the Chantrey Bequest.

A British merchant vessel, heavily laden, has rounded Cape Horn, and, with all sail set, is running before a fresh fair wind, as she nears her destination in the Pacific Ocean. Her signal number is hoisted, and the crew have commenced shortening sail, while off the starboard bow a boat from the shore, carrying a pilot, is approaching.



RUTH AND NAOMI.

From the Picture by P. H. CALDERON, R.A., in the Walker Art Gallery, Liverpool.

Size, 65 by 81 inches.

Exhibited at the Royal Academy, 1886, and purchased by the Liverpool Corporation from their Autumn Exhibition, 1886.

The incident depicted is that in which Ruth reveals her attachment to her mother-in-law, and declares her resolve to go to the land of Judah with her. "Intreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go . . . . thy people shall be my people, and thy God my God."

THE EXPULSION FROM EDEN.

From the Picture by ARTHUR T. NOWELL, in the Walker Art Gallery, Liverpool.

Size, 77 by 120 inches.

Exhibited at the New Gallery, 1897, and purchased by the Corporation of Liverpool at their Autumn Exhibition, 1897.

The four angels, without sense of force, but of Divine firmness, and with sorrow on their stately countenances, are expelling Adam and Eve from the pleasant groves and tranquil glens of the Garden of Eden. The poppies to the left suggest the sleep of death, which must now be their inheritance, and the thorns and thistles that lie in their path symbolise the hardships which await them and the generations yet unborn

MAIWAND: SAVING THE GUNS.

From the Picture by R. Caton Woodville, in the Walker Art Gallery, Liverpool.

Size, 52 by 78 inches.

Exhibited at the Royal Academy, 1882, and purchased by the Corporation of Liverpool from their Autumn Exhibition, 1882.

The incident depicted occurred during the Afghan War of 1879-80. A contingent of the Royal Horse Artillery, after performing all that could be achieved against overwhelming numbers, was compelled to retreat. The brilliant feat of saving the guns was accomplished, but only by the aid of repeated charges of the cavalry regiments that were covering the retreat.

THE LADY OF SHALOTT.

From the Painting by J. W. WATERHOUSE, R.A., in the City Art Gallery, Leeds.

Size, 56 by 34 inches.

Exhibited in the Royal Academy, 1894, and purchased by the Corporation of Leeds.

The Lady of Shalott is the subject of one of Tennyson's early poems. If she looked out of the window of her room a curse was to fall upon her. Opposite to the window a mirror hung, and in this alone was she permitted to see the tranquil landscape and the passers by. In due time came Sir Lancelot riding towards Camelot to the Court of King Arthur, and, as he flashed upon the mirror, she, forgetful of the impending curse, turned and looked on him from the window.

"Out flew the web and floated wide,
The mirror cracked from side to side;
'The curse is come upon me!' cried
The Lady of Shalott."

AUGUST BLUE.

From the Picture by HENRY S. TUKE, A.R.A., in the National Gallery of British Art.

Size, 41 by 71 inches.

Exhibited at the Royal Academy, 1894, and purchased by the President and Council of the Royal Academy under the terms of the Chantrey Bequest.

The picture, painted in Falmouth Harbour, shows four boys bathing from a boat, their flesh glowing in the August sun against the clear blue of the sea.

CROMWELL AT DUNBAR.

From the Painting by A. C. Gow, R.A., in the National Gallery of British Art.

Size, 47½ by 59½ inches.

Exhibited at the Royal Academy in 1886, and purchased by the President and Council under the terms of the Chantrey Bequest.

When Cromwell at sunrise saw the Scots beginning to break, he shouted, in the words of Psalm lxviii., "Let God arise, let His enemies be scattered." Cromwell is riding bareheaded as his cavalry collect in line along the edge of a muddy road; the standards of the enemy may still be seen in the smoke; and on the left a trooper is bringing up a spare charger for the Lord General.

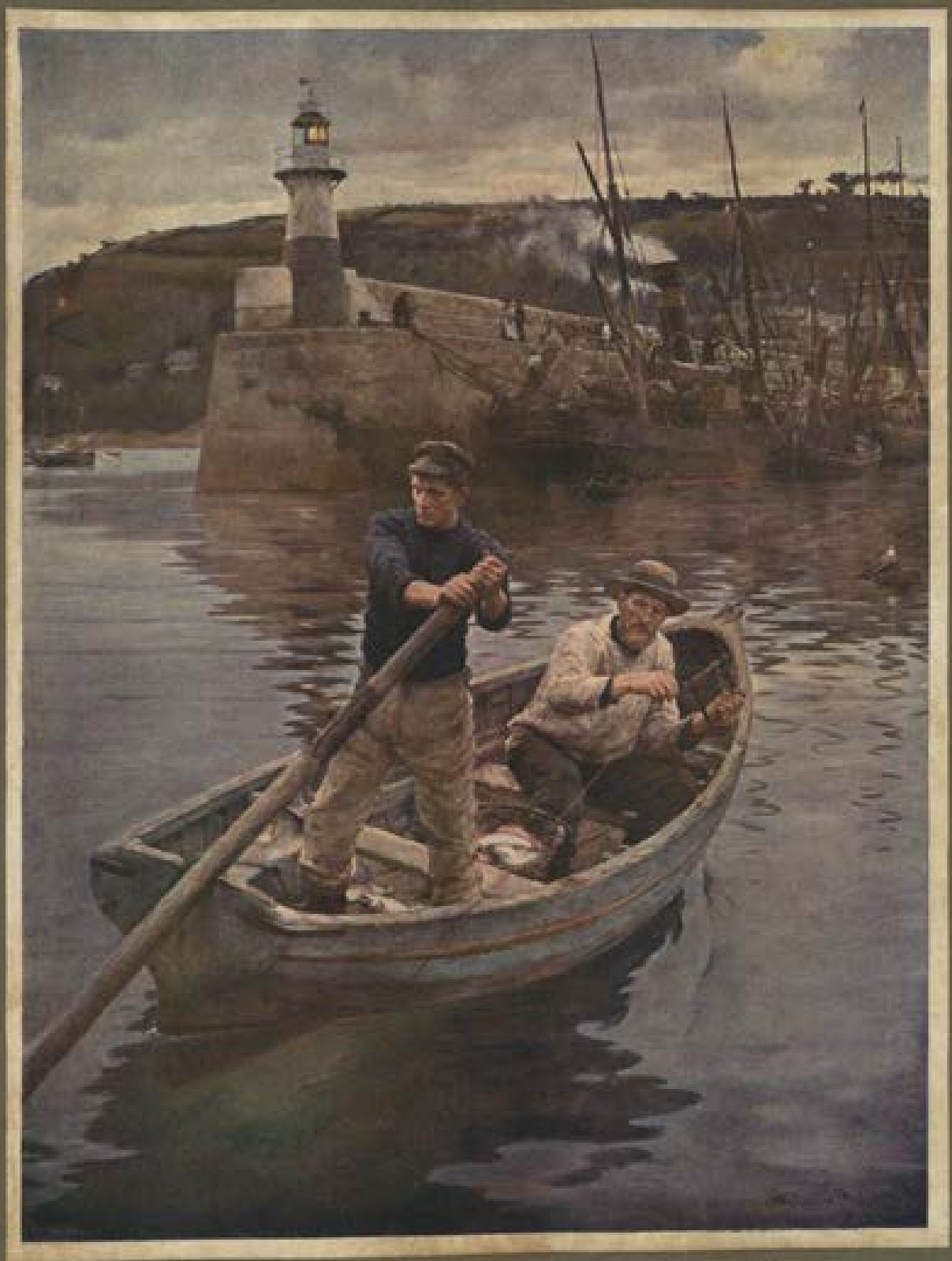
THE LIGHTHOUSE.

From the Painting by STANHOPE A. FORBES, A.R.A., in the City of Manchester Art Gallery.

Size, 90 by 67 inches.

Exhibited at the Royal Academy, 1893, and purchased by the Corporation of Manchester.

The boat is off the pier-head of Newlyn, and one of the most prominent objects in the picture is the lighthouse, near to which, at the quay, is a steamer taking in a cargo of elvan. The effect of the fading light in a silvery grey twilight is skilfully rendered by the painter.



THE HERRING MARKET AT SEA.

From the Picture by COLIN HUNTER, A.R.A., in the City of Manchester Art Gallery.

Size, 41 by 71 inches.

Exhibited at the Royal Academy, 1884, and purchased from the Autumn Exhibition at Manchester, 1884.

The time is early morning, and over the chill waters of Loch Fyne is the clear and tender effect of the now rapidly growing light. With this sensitive handling of Nature the artist records a fact of mercantile interest, which is not brought so prominently forward as to interfere with the sublimity of sea and sky. The busy steamer is taking the herrings on board for conveyance to the markets of Greenock and Glasgow.

THE ORDER OF RELEASE, 1746.

From the Picture by Sir J. E. Millais, Bart., P.R.A., in the National Gallery of British Art.

Size, 40 by 29 inches.

Exhibited at the Royal Academy, 1853.

Presented to the National Gallery of British Art by Sir Henry Tate, Bart.

A Highland wife is triumphantly presenting to an old jailer an order for the release of her husband, who has been "out" in the rebellion of '45." The man, who wears a kilt of the Gordon tartan, has been wounded and carries his right arm in a sling.

An interesting fact in connection with this picture is that Lady Millais served as the model for the figure of the woman, and as a portrait it is esteemed one of the best ever executed of her.

A WHIP FOR VAN TROMP.

From the Picture by J. Seymour Lucas, R.A., in the Art Gallery of Leicester.

Size, 65 by 48 inches.

Exhibited at the Royal Academy, 1883. Purchased by the Corporation of Leicester out of the bequest of the late William Billings, Esq.

The famous Dutch admiral, Van Tromp, had hoisted a broom at the masthead of his ship, as a menace that he would sweep the English from the seas; the English admiral had replied by hoisting a whip at his masthead (said to be the origin of the Royal Pennant) as an obvious rejoinder. The picture shows a naval architect exhibiting the model of a new warship (a whip for Van Tromp) to certain lords and gentlemen of the Court of King Charles II., the stout, decorated man being evidently the Merry Monarch himself.

FIR FAGGOTS.

From the Picture by DAVID MURRAY, A.R.A., in the Glasgow Corporation Galleries

Size, 47 by 71 inches.

Exhibited at the Royal Academy, 1893, and purchased by the Corporation of Glasgow from the Exhibition of the Royal Glasgow Institute of Fine Arts, 1894.

The scene is in Hampshire, and the headland of the Isle of Wight is seen in the distance to the right. St. Catherine's Hill is in the middle distance; to the left an undulating country, meadows and moorland. The foreground is at Matcham, on the road between Ringwood and Christchurch.

A HOPELESS DAWN.

From the Picture by FRANK BRAMLEY, A.R.A., in the National Gallery of British Art.

Size, 47 by 65 inches.

Exhibited at the Royal Academy, 1888, and purchased by the President and Council of the Royal Academy, under the terms of the Chantrey Bequest.

Through the humble cottage window the angry sea is seen tossing and foaming, and in the cold dawn is no sign of the absent craft. The two women have watched and hoped, and to the Holy Book, which lies open, have they gone for some sustaining power; but there is no hope left, and the young wife has flung herself in anguish at the feet of the aged woman.

A SPANISH BEAUTY.

From the Picture by J. B. BURGESS, R.A., in the Wednesbury Art Gallery.

On canvas, 10 by 8 inches.

Bequeathed to the Wednesbury Art Gallery, by EDWIN RICHARDS, Esq., together with his entire collection of Pictures.

The young Spanish beauty is shown with the fateful mantilla drawn back wholly from the face. This mantilla is one of the most effective articles of the Spanish wardrobe. By a simple movement of the dexterous fingers, it can be made to entirely veil the face, or to coquettishly show just one eye. It has often been cursed by husbands and fathers, and once it was denounced by royal edict, which ordered that no woman should appear with her face covered, so that she might be recognised by her husband and relatives.

FOUND.

From the Picture by HUBERT VON HERKOMER, R.A., in the National Gallery of British Art.

Size, 54 by 90 inches.

Exhibited at the Royal Academy, 1885, and purchased by the President and Council of the Royal Academy, under the terms of the Chantrey Bequest.

The floating vapour low down on the right heightens the dark mountain mass, itself swathed with a girdle of drifting cloud. The flock of goats and the raven give point to the figure of the roughly clad woman, who, descending the rugged places, finds the Roman warrior wounded and exhausted, and stands hesitating between womanly pity and distrust of her country's enemy.

AUTUMN LEAVES.

From the Picture by Sir J. E. Millais, Bart., P.R.A., in the Manchester Art Gallery.
Size, 40 by 28 inches.
Exhibited at the Royal Academy, 1856. Purchased by the Corporation of Manchester, 1893.

By the margin of a valley-wood, in twilight, are four children burning autumn leaves, their faces against the rich glow of the failing day. The church is St. Mary's at Perth, and the distant hill, so dark against the sky, is Kinnoul.

Mr. Ruskin said of this work: "By much the most poetical the painter has yet conceived, and also, as far as I know, the first instance of a perfectly painted twilight."

Of nothing like the minute finish of the earlier Pre-Raphaelite work, its touch is manlier, its effect broader, and the pathetic feeling accentuated in its relation to nature.

SHEEP-WASHING.

From the Picture by J. AUMONIER, R.I., in the National Gallery of British Art.

Size, 37 by 65 inches.

Exhibited in the Royal Academy, 1889, and purchased by the President and Council of the Royal Academy, under the terms of the Chantrey Bequest.

The sheep are penned under the shelter of a low hill, over the brow of which a cottage and orchard are seen. The washed sheep are walking out of the shallows of the stream.

SAMSON.

From the Picture by S. J. Solomon, A.R.A., in the Walker Art Gallery, Liverpool.

Size, 95 by 143 inches.

Exhibited at the Royal Academy, 1887, and presented to the Walker Art Gallery, as a Jubilee gift, by James Harrison, Esq., 1887.

Reproduced by permission of the Artist.

Three times had Samson deceived Delilah, but now he tells her wherein his great strength lay: "If I be shaven, then my strength will go from me." She calls for the Philistines to "come up" at once. The locks are shorn away as he lies asleep upon her knees, and then, the invincible strength being gone, he is bound hand and foot. He looks reproachfully at the treacherous woman as he puts forth unavailingly his remaining power, and she flourishes the shorn locks before his eyes, confident now that he has told her all his heart.

A MERRY PARTY.

From the Picture by MADAME RONNER in the Gallery of the Corporation of Blackburn.

Size, 16 by 20 inches.

Exhibited at the Opening of the Blackburn Art Gallery in 1894, and purchased and presented to the Gallery by WALTER FARNWORTH, Esq., a Member of the Arts Committee.

This eminent painter was born in 1821 at Amsterdam. She was carefully trained in art from her early childhood, and her studies were devoted to cats, dogs, and still-life. While the great animal painters, Landseer, Rosa Bonheur, Riviere, and Swan have seldom, if ever, attempted the portrayal of the domestic cat, Madame Ronner has surpassed all others in this direction, and the Luxembourg and other public collections on the Continent, as well as several of the provincial galleries in this country, have recognised her inimitable powers by possessing themselves of examples of her work.

WELLINGTON'S MARCH FROM QUATRE BRAS TO WATERLOO.

From the Painting by ERNEST CROFTS, R.A., in the Mappin Art Gallery, Sheffield.

Size, 43 by 78 inches.

Bequeathed to the Corporation of Sheffield by JOHN NEWTON MAPPIN, Esq.

Exhibited at the Royal Academy, 1878.

On the 17th June, 1815, Wellington withdrew his army in a masterly manner from Quatre Bras, and the picture shows him on the march to Waterloo at the head of a long line of infantry. He is being cheered by the cavalry, who are waiting to cover the rear; in the distance is seen the artillery keeping the pursuing French in check.

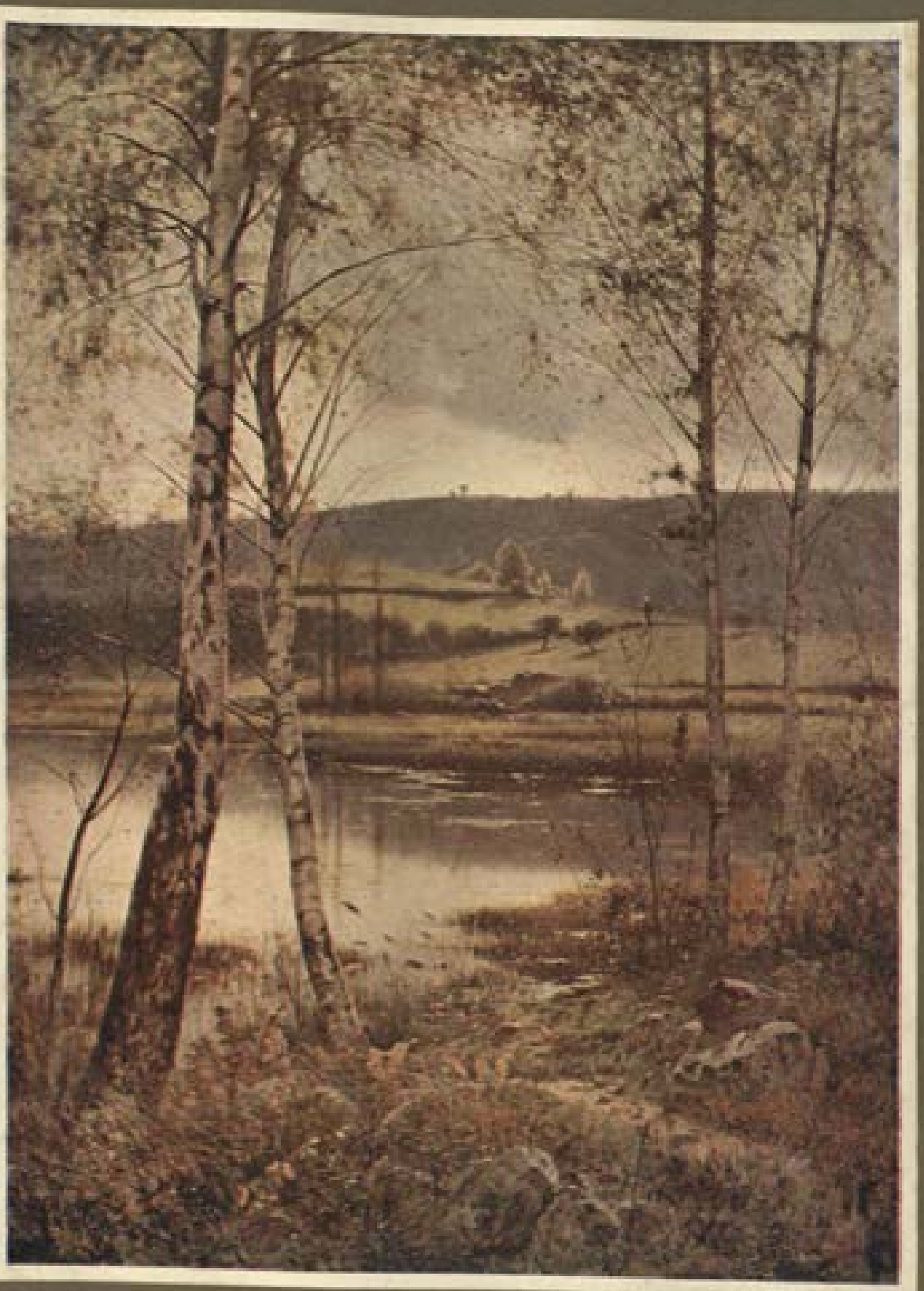
THE WANING OF THE YEAR.

From the Picture by ERNEST PARTON, in the National Gallery of British Art.

Size, 72 by 52 inches.

Exhibited at the Royal Academy, 1879, and purchased by the President and Council, under the terms of the Chantrey Bequest.

The golden leaves of the silver birch fall on to the yellow fern which grows beside the tranquil water; beyond, a sunny hillside is veiled in the mists of autumn.



THE HIRELING SHEPHERD.

From the Picture by W. Holman Hunt, in the Manchester Art Gallery.

Size, 26 by 40 inches.

Exhibited at the Royal Academy, 1852. Purchased by the Corporation of Manchester from the collection of the late Mr. James Leathart, 1893.

This subject is taken from the Gospel of St. John, x. 7–14, and the indifference of the hireling shepherd, "because he is an hireling," is at once apparent. The sheep are running wild into the ripe corn, the eating of which is liable to kill them.

"Sleepest or wakest thou, jolly shepherd?
Thy sheep be in the corn;
And for one blast of thy minikin mouth,
Thy sheep will take no harm."

The picture was painted in 1851 at Caddington, in Surrey, where the artist, in company with Millais (who was painting the background of "Ophelia"), lodged at a farmhouse called Worcester Park.

HYLAS AND THE NYMPHS.

From the Picture by J. W. WATERHOUSE, R.A., in the Manchester Art Gallery.

Size, 46 by 76 inches.

Exhibited at the Royal Academy, 1897, and purchased by the Corporation of Manchester.

Hylas, a son of Theodamus, King of Mysia, was stolen away by Hercules, and on the Asiatic coast he landed and went with his pitcher to the pool where his companions were obtaining a supply of water. He fell in and was drowned. Poets have embellished the tragical story by saying that the nymphs of the river, enamoured by his beauty, drew him into the water and carried him away. One of the nymphs is offering him some pebbles as an inducement to him to enter the water, and ivory necks and shoulders shine out amid the tangled mass of leaf and water-lily. A winsome expression, not without a touch of wonder, is on the countenance of each.

THE DOG IN THE MANGER.

From the Picture by WALTER HUNT in the National Gallery of British Art.

Size, 39 by 65 inches.

Exhibited at the Royal Academy, 1885, and purchased by the President and Council of the Royal Academy under the terms of the Chantrey Bequest. *(The copyright is reserved by the artist.)*

Two young calves, approaching the manger, find it occupied by a fox terrier that lies asleep on the hay they are seeking, and they hesitate to go nearer.

The familiar objects met with in a barn such as this, the busy poultry, the worn woodwork, the broken-bricked floor, and the keeper's old coat, are admirably depicted.

THE FRUGAL MEAL.

From the Picture by JOSEF ISRÄELS in the Glasgow Corporation Galleries.

Size, 34 by 54 inches.

Presented to the Glasgow Corporation Galleries by the sons of JAMES REID, Esq., of Auchterarder, 1896.

This rustic Dutch interior shows the parents seated on either side of a table, on which is a steaming bowl of potatoes. Children are to the left partaking of the repast, and at the mother's side is a child's cradle. With all the frugality there is an air of content and happiness in the humble dwelling.

109472

COMMERCE AND SEA POWER.

From the Painting by W. L. WYLLIE, A.R.A., in the Art Gallery of the Corporation of London; Guildhall.

Size, 35 by 60 inches.

Exhibited in the Royal Academy, 1898 and in the Loan Exhibition at the Guildhall in 1900, when it was purchased and presented to the Guildhall Art Gallery by Mr. Deputy C. T. HARRIS.

The commerce of Great Britain would never be carried on but for the power of the British Empire at sea. Here on all sides are seen the busy craft of a prosperous and industrious commercial people, and in their very midst is a formidable ironclad, symbolical of the power which protects their interests and enterprise.

BLOSSOMS.

From the Picture by ALBERT MOORE, in the National Gallery of British Art.

Size, 57 by 18 inches.

Exhibited at the Grosvenor Gallery, 1881, and purchased by SIR HENRY TATE, Bart., who presented it to the Nation.

This painter's art, in its latest phase, restricted itself to the purely decorative. The present example is one of his best: the weaving together of rare tints in the pale coloured rose drapery, the curtains of a deeper rose, and the warm golden hair of the beautiful woman who stands before a mass of blossom. These delicate tints are cleverly accentuated by the black of the headdress and the sharp red of the scallop shell.

IN TIME OF WAR.

From the Picture by THOMAS FAED, R.A., in the Walker Art Gallery, Liverpool.

Size, 54 by 68 inches.

Exhibited at the Royal Academy in 1877, and presented to the Corporation of Liverpool in memory of the late Mr. RALPH BROCKLEBANK by his three sons.

The time of uncertainty, anxious and wearing, lies heavy in the cottage home. Here, at the close of another day, the honest woman, careful of her three pretty bairns, sits thinking of her husband, far away, and brooding over the awful possibilities of war. It is a time of waiting, when all that can be done is the daily, wifely duty.

"Keep a clean hearth and a clear fire for me,
For I'll be back, my girl, before you know it."

The painter, who died only a few months ago, was celebrated for these homely, touching subjects from real life, in which are depicted so faithfully the familiar objects which furnish cottage homes

MEADOW SWEETS.

From the Picture by DAVID MURRAY, A.R.A., in the Walker Art Gallery, Liverpool.

Size, 48 by 72 inches.

Exhibited at the Royal Academy, 1893, and purchased by the Liverpool Corporation from their Autumn Exhibition, 1893.

This scene, like several of the painter's most attractive works, is taken from the beautiful county of Hampshire, and in the neighbourhood of Ringwood, that lies in the valley of the Avon. A conspicuous feature of the work is the large mass of cumulus cloud which floats on the tranquil summer sky. In the foreground is seen in plenty the field flower from which the picture takes its name.

YOUTH AT THE PROW, AND PLEASURE AT THE HELM.

From the Picture by WILLIAM ETTY, R.A., in the National Gallery of British Art.

Size, 62 by 36 inches.

Exhibited at the Royal Academy, 1832, and presented to the Nation by ROBERT VERNON, Esq., in 1847.

The picture symbolises Youth, when all the aspects of life seem beautiful, as in this rippling lake and tranquil landscape. It occurs to no one on board the stately vessel to glance upwards, where the angry storm is seen advancing. The poet Gray has written:

"Fair laughs the morn, and soft the zephyr blows,
While proudly riding o'er the azure realm,
In gallant trim, the gilded vessel goes,
Youth at the prow, and Pleasure at the helm,
Unmindful of the sweeping whirlwind's sway,
That hushed to grim repose, expects his evening prey."

NEARING THE NEEDLES.

From the Picture by HENRY MOORE, R.A., in the Walker Art Gallery, Liverpool.

Size, 36 by 72 inches.

Exhibited at the Royal Academy, 1888, and purchased at the Liverpool Autumn Exhibition, 1888, by Mr. GEORGE HOLT, J.P., who presented it to the Walker Art Gallery.

The effect which the painter has here attained is that of the return of fine weather after a gale, and when the proximity of the famous Needle rocks is becoming less dangerous to a vessel. Henry Moore was a great student of the sea in its different moods, and although he began his career as a painter of landscape, it is with the sea he is most identified, and his portrayal of it, whether in storm or in calm, is characterised by strength and truth.

THE DREAM OF DANTE.

From the Picture by D. G. Rossetti, in the Walker Art Gallery, Liverpool.

Size, 86 by 125 inches.

Purchased by the Liverpool Corporation from the Liverpool Autumn Exhibition of 1881.

Dante Alighieri was led in a dream by the Spirit of Love to behold Beatrice lying dead. Draped in red, with pinions of the same colour, Love bends forward and kisses the lips which Dante's had never touched. In Love's hand are a winged arrow and a branch of rosemary, and the uplifted pall is full of may-bloom. The floor is strewn with poppies, symbolical of sleep, and through the open doorways are seen glimpses of the city of Florence, which "sat solitary" for his lady's death.

"Then Love said: 'Now shall all things be made clear;
Come and behold our lady where she lies.'
These 'wildering fantasies
Then carried me to see my lady dead.
Her ladies with a veil were covering her;
And with her was such very humbleness
That she appeared to say; 'I am at peace.'"

THE CAST SHOE.

From the Picture by G. H. MASON, A.R.A., in the National Gallery of British Art.

Size, 12 by 20 inches. Painted, 1865.

Purchased, 1893, at the sale of MR. J. STEWART HODGSON'S Collection, out of a fund bequeathed by the late MR. FRANCIS CLARKE.

The scene is on Wetley Common, and the time evening. The rustic lad leading the white horse over the rugged path is carrying in his right hand the shoe which the horse has cast. The earnestness of the painter is seen in his truthful study of the little pool of water with its rush-grown banks in the foreground, and in the group of trees which rises on the horizon in the crimson glow of the setting sun. The picture is singularly characteristic of the painter's later style, in which the simplicity and grace of rural form and incident are depicted with true charm.

A CONDOTTIERE.

From the Picture by LORD LEIGHTON, P.R.A., in the Birmingham Art Gallery.

Size, 47 by 28 inches.

Exhibited at the Royal Academy, 1872, and presented to the Birmingham Art Gallery by the Trustees of the Public Picture Gallery Fund of that city.

The Condottieri were leaders or captains of military companies in the Middle Ages. These companies played an important part in Italian history during the fourteenth and fifteenth centuries. They were hired out to carry on the conflicts which constantly arose between the Republican Governments and the powerful lordships which existed, it being deemed much safer for a tyrant who usurped the functions of government to engage a mercenary army to support him than to arm his own subjects. A severe discipline was introduced into the company itself, while in its relations to the people the most barbaric licence was allowed. Its members were clad in armour from head to foot; and one of the most famous of them was Sir John Hawkwood, an Englishman.

THE AUGUST MOON.

From the Picture by CECIL LAWSON, in the National Gallery of British Art.

Size, 66 by 120 inches.

Exhibited at the Grosvenor Gallery, 1880, and presented in 1883 to the National Gallery by Mrs. CECIL LAWSON.

This picture was painted at Blackdown, near Haslemere, and the aim of the painter has been to produce the effect of the golden moon rising over an English landscape, before the daylight has quite disappeared. An illumined gloom and not a vivid brilliancy is secured. Three Scotch firs are in the foreground and marsh lands beyond, where cattle are dimly seen browsing, and then the distant Sussex Downs.

THE HARBOUR OF REFUGE.

From the Picture by FRED WALKER, A.R.A., in the National Gallery of British Art.
Size, 45 by 77 inches.
Painted, 1872, and presented to the Nation in 1893 by SIR WILLIAM AGNEW, Bart.

The scene of human life realised in this picture has many points. It is not merely an almshouse with its few poor occupants. Youth and age, vigour and decrepitude, are placed in opposition one to the other. The health and bloom of the young girl, strong of frame, are fresh as the blooming May-tree opposite. She turns her eyes towards the vigorous young mower, and thinks, it may be, as she gives her support to the bowed and aged inmate who leans upon her arm, of the reaper whose name is Death. The swing of the scythe is heard, and the gentle murmur of engaging talk by the monument, where welcome news to cheer the monotony of the day has just arrived; and the sunset, against which the old roofs darken and the last lights play, means too the sunset of life for the peaceful souls who have found this harbour of refuge.

WAR.

From the Picture by Sir Edwin Landseer, R.A., in the National Gallery of British Art.

Size, 34 by 52 inches.

Exhibited at the Royal Academy, 1846, and presented to the Nation by Robert Vernon, Esq., 1847.

In this picture the effect is seen of the terrible scourge of war. Thrown down in the carnage, amidst the burning ruins of a cottage, the two riders lie dead; the horse of one is dying, the other is already dead.

COLT HUNTING IN THE NEW FOREST.

From the Picture by Lucy E. Kemp-Welch in the National Gallery of British Art.

Size, 60 by 120 inches.

Exhibited at the Royal Academy, 1897, and purchased by the President and Council under the terms of the Chantrey Bequest.

Herds of these wild ponies are to be found in all parts of the New Forest. They are hunted out and driven to some neighbouring fair, where they are crowded into an enclosure and some of them sold, while the remainder are set at liberty again.

THE MAN WITH THE SCYTHE.

From the Picture by H. H. La Thangue, A.R.A., in the National Gallery of British Art.

Size, 65 by 65 inches.

Exhibited at the Royal Academy, 1896, and purchased by the President and Council under the terms of the Chantrey Bequest.

Into the face of the child the kindly old woman gazes with anxious eye, and the man with the scythe, at the end of the narrow garden path, stands in the fading light, a symbol of the reaper of the pretty flower that lies back in the deep chair, in the stillness of approaching death.

GOOD-NIGHT TO SKYE.

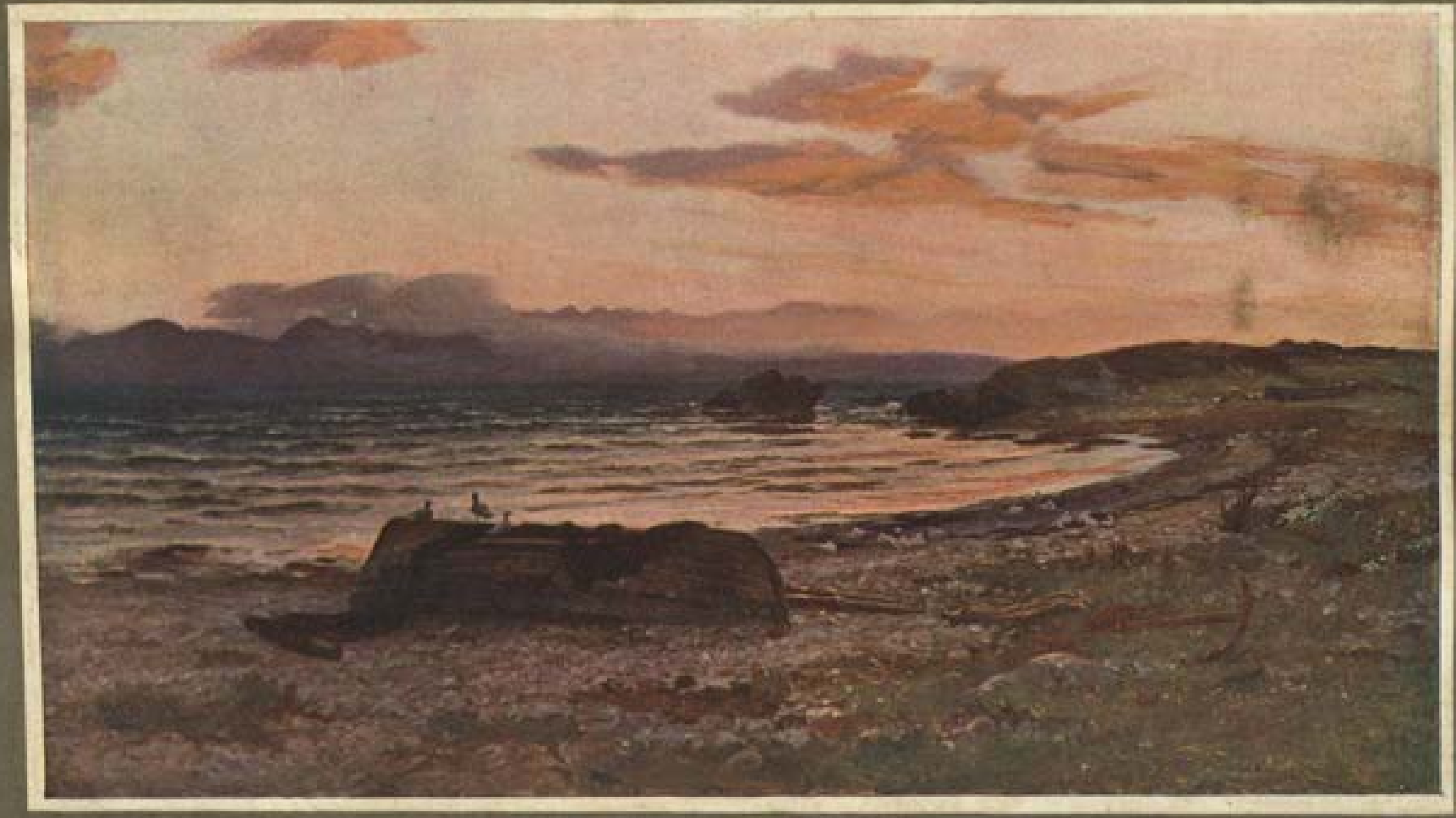
From the Picture by COLIN HUNTER, A.R.A., in the Glasgow Corporation Galleries.

Size, 39 by 71 inches.

Exhibited at the Royal Academy, 1895, and purchased by the Corporation of Glasgow, 1895.

In the distance are the wild peaks of the Isle of Skye, seen across a sea bay in a rosy evening effect. Night is rapidly coming on, and with it will disappear the distant Isle.

This painter, self-taught, and studying direct from Nature, has made the cold, clear seascapes of the Northern coasts peculiarly his own, and ever since his well-known work "Their only Harvest" was purchased in 1879 from the Royal Academy, out of the Chantrey Bequest Fund, no one has identified himself more with this vivid and solemn aspect of Nature.



SCENE FROM "THE TWO GENTLEMEN OF VERONA."

From the Picture by W. Holman Hunt in the Birmingham Art Gallery.

Size, 38 by 52 inches.

Exhibited at the Royal Academy, 1851, and purchased by the Corporation of Birmingham in 1887 from the Collection of Sir Thomas Fairbairn.

The picture shows Valentine rescuing Sylvia from Proteus, who is kneeling on the right. Julia is on the left, leaning against a tree. In the background the outlaws are seen advancing with their captives, Sylvia's father the Duke of Milan and Valentine's rival Thurio.

Proteus and Valentine had both left Verona to improve themselves by travel, and Julia, whose love Proteus had won, had followed him later in the disguise of a page. She discovered that Proteus was endeavouring to supplant his friend Valentine in the affections of Sylvia, and, failing in this design, he had betrayed to Sylvia's father her intended elopement with Valentine, whose banishment was thus procured. He then importuned Sylvia, who, to free herself from him, flew to Valentine. Going in quest of her, Proteus rescued her from outlaws, into whose hands she had fallen, and in ungenerous fashion again urged his suit, but Valentine, coming on the scene at the critical moment, rescued her, as seen in the picture.

This work was much assailed when it was exhibited at the Academy, but Mr. Ruskin wrote fearlessly of its merits. "There is not," he said, "a single study of drapery in the whole Academy, be it in large works or small, which, for perfect truth, power and finish, could be compared with the black sleeve of Julia, or with the velvet on the breast and the chain mail of Valentine. As studies of drapery and every minor detail, there has been nothing so earnest or so complete . . . since the days of Albert Dürer."

The Sylvia was painted from Miss Siddall, who afterwards became the wife of Dante Gabriel Rossetti. The wooded background was painted in Lord Amherst's park in Kent.

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